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EASTSIDE

March 2009

City Arts

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Redmond's
Old Fire House
Teen Center

By Claudia Rowe



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14 Forget the Prom, Bring the Noise

by Claudia Rowe

The Old Fire House in Redmond has long been a mecca for teens looking for a place to make music. Some want fame, some just want a place to jam without anyone telling them to keep it down.

20 Got Funding?

by Mark Waldstein

A brand-new three-story space is ready to become a theatre in downtown Bellevue. All it needs is a crew, a company — and about four million dollars. Does anyone have the cojones to risk everything for culture on the Eastside?

24 Never Forget the Suffragettes

by Claire Dederer

How did women win the right to vote a hundred years ago? An exhibit at the Washington State History Museum reminds us that marching in the streets was not enough. It required cajoling individual males: husbands, uncles, milkmen.



9 Looking East

by Bond Huberman

Eastside arts need a stimulus — and you're just the person to provide it.

11 Breaking Books Open

by Jonathan Shipley

At the Bellevue Arts Museum, artists redefine what a book can be.

first up

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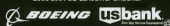


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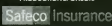
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Love for the Ladies Room

Ha! I love the Ladies Room! I am so happy that Bond Huberman interviewed its hosts for *City Arts* ("Girl Talk Makes the Radio Star," February). Brooke and Monti are a guilty pleasure — and your interview with them makes it slightly less guilty! Thanks for the laughs in a stressful week! It's good to know that other intelligent folks indulge in Movin' 92.5.

— Betsey Brock, Henry Art Gallery



Credit Where It's Due

The interview with the QQM ladies is great. Those gals, Brooke and Monti, are hysterical; I was happy to see them get some positive coverage. I don't think they've gotten much press and I definitely think they are noteworthy, especially on the Eastside.

— Michelle Sanders, Village Theatre

Props for Our Seattle Edition

Just wanted to thank you for that terrific article on 826 Seattle last month ("8, 2, 6 ... Blastoff!"). We were honored to be your cover story and very impressed with how thorough and accurate the article was, not to mention the quality of the writing. That is our business — writing — so we notice things like that. Cheers!

— Teri Hein, executive director, 826 Seattle

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Bellevue Arts Museum



Curators: Brian Gottlieb, Amanda Hogue
Photo: Brian Gottlieb, James Allen, Alexander Kishen
Photo: Nora Alonson, Norika Ambe, A Thousand of Self, Photo: Pivotal Gallery



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contributors



Originally a New Yorker, **Claudia Rowe's** career was determined in the third grade, when her grandmother praised her report on Florence Nightingale. She moved to Seattle in 2003 and became a *Seattle P-I* reporter, where her coverage often focused on young people. Hence her cover story, page 14, about Redmond's Old Fire House teen center. "Kids' awareness of their lives and future is far more focused than you'd guess," she says.



According to **Claire Dederer**, "Idleness is the ultimate rebellion." Her writing has appeared in *The New York Times*, *Salon* and *Slate*. She enjoyed covering suffragettes and the Women's Votes, Women's Voices exhibit currently on view at the Washington State History Museum (see "Never Forget," page 24). Her first memoir, *Poser*, a book about yoga and motherhood, is forthcoming in 2010 from FSG.



Mark Waldstein has worked as a writer for twenty years, authoring a variety of projects including travel guides and an award-winning radio drama for NPR.

A founding member of SecondStory Repertory, in this issue he covers Bellevue's "almost theatre space" (see "Got Funding?" page 20). He recently moved in with his girlfriend and her two children, and he cherishes the tie he was given for "Father Figure's Day."

CITY SEEN



Questions for Jean Sherrard, Photographer/Private Detective

What's your job description? I take repeat photos for the "Washington Then and Now" column in *The Seattle Times*. Working from old photos, I triangulate the angle and coordinates of where that picture was taken, and take another one.

And the private investigator thing? When I was twenty-two, my uncle hired me to sit in a parking lot and look for a client's husband. I sat for three weeks, but the guy never showed.

What's one word people would never use to describe you? Neat. No one would be able to walk into my life and figure it out.

What photographers do you admire?

Eugène Atget and Asahel Curtis — his photos are luminous.

Have you ever considered a different career?

I like how artists really have no separation between life and work. When you're an artist, a dilettante, an amateur in the sense of loving all different kinds of things, you never get used to a certain kind of life; you can always go back to eating out of dumpsters.

Thinking Men with Big Hair



Would you believe Bellevue could spawn a metal band that sold twenty million copies worldwide, shrieking at ear-bleed decibels, "You'll die tonight at her shrine! The Queen of the Reich, yeah she's coming for you"? **Queensrÿche**, born in 1981, did. "They were the thinking man's heavy metal band," says rock author **Charles Cross**. On April 16 at Snoqualmie Casino, the band kicks off a tour for their dozenth album, *American Soldier*, based on interviews with Iraq vets.

Ladies Keep Up the PACE

Thirty local women committed to seeing the **Performing Arts Center Eastside (PACE)** open its doors in 2012 formed the **Act Two Guild**, which will host *Silhouettes of Style*, a fundraiser luncheon and fashion show hosted by the Bellevue Collection at the Westin Bellevue on April 3. **Amy Spassov**, guild member and proprietor of the Hallway Gallery in Bellevue, created an original piece (*right*) to auction at the event.



Blog Digest

Art at the Mall: Lisa Hilderbrand on the *P-I Eastside Reader* blog writes, "It was haute and happening at **Martin Lawrence** gallery in Bellevue Square. Robert Deyber's paintings (*left*) were selling like hot cakes!"

Shop-o-holics Beware: the *International Herald Tribune* online reports: The German psychiatric community has recognized compulsive buying as a subset of obsessive-compulsive disorder, but the U.S. psychiatric world has not.

Do Arts Jobs Count as Jobs? **Andrew Taylor** on *artsjournal.com* posts: "Somewhere between our lofty rhetoric about the power of the arts, and our mechanical arguments about social and civic benefits, there seems to be a disconnect in our message. The arts are people. They don't just serve people or *help* people, they are people. It's astounding that anyone would understand otherwise."

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How to Write Right

Advice from our Copyeditor

**She was wearing a tux and rhinestones;
a snazzy outfit.**

The semicolon is a misunderstood punctuation mark. It's often used as a comma substitute, as in this example. But it should be used to link two clauses that can stand alone as complete sentences. In our example, this is not the case, as we can see if we change the semicolon to a period:

**She was wearing a
tux and rhinestones.
A snazzy outfit.**

The first sentence is fine; the second is a fragment. We can fix the problem by turning the fragment into a complete sentence; one version might be:

**She was wearing a tux and
rhinestones; it sure was
a snazzy outfit.**

Derman Johnson



**Fast Facts
from Mr. Shipley**

Did you know that a cow and a coyote in downtown Kirkland get dressed up for each holiday? It's true! Created by Walla Walla artist Brad Rude, *Cow and the Coyote* is a bronze sculpture that has graced the streets of Kirkland since 1995, and each holiday it's bedecked in holiday finery. Visit the corner of Central Way and Lake Street in March and the critters are sure to be tricked out in St. Patty's Day green.

Democracy for the Cartoons

The Shackleton Crew's failed penguin-distress-message-relay plan. It was later abandoned for obvious reasons.



D. CHRISTIE

www.democracyfortheartcartoons.blogspot.com

Throw Your Stimulus Check at the Stage

By Bond Huberman

What if our leaders designed a system to boost specific corners of the marketplace — say, your local theatres?

Taxpayers can expect their 2009 stimulus to come in the form of a bump in their weekly paychecks — “about eighty dollars per month,” says the Web site mainstream.com.

Eighty bucks a month? That don't pay the mortgage. Maybe it could pay for cable, or eventually an iPhone. But what does that stimulate?

We need stimulation like what I saw in December at Seattle's ACT: *The Adding Machine* — the first show put on by the brand-new New Century Theatre Company. It was fantastic, highlighted by Paul Morgan Stetler's slumped portrayal of Mr. Zero, the alternately complacent and violently stubborn protagonist, who had me reeling in pity and disgust. The play challenged my habits as a writer, as a woman and as a voter. In two hours. I want everyone to experience that.

But not enough people in Seattle go to theatre. Once-thriving institutions drop dead: Empty Space Theatre, Tacoma Actors Guild, Seattle Fringe Festival. In times when folks must choose between heat and healthcare, how can they justify a fifteen-to forty-dollar theatre ticket?

I begin to fantasize about stimulus packages that would arrive on every American's doorstep, wrapped in cheerful paper and bearing notes that read, in friendly, non-finance language: “Thank you for your patriotism! This voucher is good for any two customers at your local arts venue.” Some would need more guidance: “To be used only in the pursuit of enlightenment, as seen through the eyes of Brecht, Beethoven or Brontë.” Others might require force: “Please deliver to the nonprofit arts organization of your choice within twenty-four hours — or this box will self-destruct.”

What good do the arts do the ailing economy? Issaquah's Village Theatre seems to illustrate how our investment in local arts benefits our local commerce. The theatre's home, Front Street, is the quintessential picture of the “Main Street”



*Deliver promptly
to the arts
organization of
your choice — or
this stimulus check
will self-destruct.*

that both President Obama and John McCain invoked incessantly in their campaigns. The mostly single-story businesses offer everything from perms to home insurance to pianos. It's not the hub of gritty urban experimentation many Seattleites would prefer. But it's nice. Nice is how I felt when I saw Oscar Wilde's *Importance of Being Earnest* at Village. It's not rife with earth-shattering epiphanies. But it was well produced and good fun.

I was pleasantly surprised to see my new favorite actor, Stetler, playing John Worthing in *Earnest* — a far cry from his role as Mr. Zero. Turns out, Stetler



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has frequented VT's non-musical casts for the last ten years.

But for an actor that just turned *The Adding Machine*, an edgy play most people hadn't heard of, into a hit, how stimulating is this kind of work? "As much as the artist in me is really attracted to newer work," Stetler replies, "I've done shows at Village that I'm really proud of, including *A Man for All Seasons*, *Bus Stop* and *Room Service*. I have a really strong affinity for some of the older, well-made plays. It's a nice balance."

I asked what Wilde's play really has to offer today, besides laughs to a select crowd. "The language is so rich," Stetler says. "I was joking around the other day that effortlessness is a pain in the ass. It's hard to make those lines come across as if you were saying them off the top of your head." He says the play couldn't be more timely: "It's a scathing attack on elitism. Wilde is very much making fun of these people. And that's not a bad thing."

I make a mental note to check my snobbery at the floating bridge.

Also not a bad thing: when a show plays at Village Theatre, it's almost impossible to park along that quaint strip of shops. VT patrons pile in for dinner and drinks — and they window shop on the way back to their cars. Some of them for the first time. So far this season, 33.3 percent of single-ticket buyers came from Kent, Enumclaw, Puyallup, Sumner, Sequim and Seattle. This has got to be potential stimulus. After all, arts audiences help generate \$166.2 billion in economic activity every year, according to the NEA.

And drama activities give a boost to kids in school (as this former high-school thespian knows). If our local theatres survive this recession on account of a combination of national and grassroots efforts, we will all be much stronger for it. Maybe more than we realize.

A basic membership at Village Theatre only costs seventy-five dollars. If you haven't already, get over there and start stimulating. **C**



Victoria Adams • "Ended Day" • 2008 • Oil & Wax on Canvas • 36" x 36"

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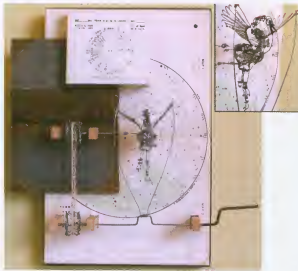


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Breaking Books Open

By Jonathan Shipley

In a new show at the Bellevue Arts Museum, texts are taken apart, reassembled and turned into art objects.



“Books aren’t sacred to me,” says Casey Curran, a twenty-seven-year-old artist who lives in Belltown. When he makes art out of them, he says, “I don’t feel like I’m burning books. In fact, I feel like I might be glorifying them to some extent.” This from a Cornish grad who gets nervous going into used book shops because he’s afraid they’ll recognize him as a book-destroyer and kick him out.

Curran’s work will be on display with twelve other local, national, and international artists at the Bellevue Arts Museum in an exhibition, *The Book Borrowers: Contemporary Artists Transforming the Book*, running through June 14. Perhaps “destroy” is too strong a word when it comes to these artists and their book-altering ways. Recycling is a more appropriate word. “Books are a commodity just like everything else,” Curran says. He talks about what he is doing as a form of “reusing” them as objects.

In *Dystopia*, Curran reuses George Orwell’s 1984 and Aldous Huxley’s *Brave New World*, positioning the famed novels amongst chopped-up maps, a crank contraption and large bugs with bulbous eyes. The books *Fun with Dick and Jane*, *Essentials of Effective Speaking* and *The Philosophy*

of Nietzsche are also fields of play for his rearrangements. Curran, originally from Maple Valley, says, “I find the structure behind written words, how a person tells a story through symbols, fascinating.” It’s difficult to describe his pieces: odd and beautiful, antiquated and entirely new.

Sandra Kroupa is the Book Arts and Rare Book Curator at the University of Washington. She knows about books as canvases. During her library hours Kroupa is literally surrounded by book artworks, and she has been for the past forty-plus years. Browsing through the catalog of fifteen thousand pieces, she hints at the depth and breadth of the collection (one which she continues to build on).

Some titles she offers up: *Selected Proverbs of Hell*. *Games Oligopolists Play*. *The Flip Book of the French Revolution*. *Katie and the Sunflowers*. *Artists and Aesthetics in Spain*. *Nymphs and Fairies*. *Suburbia*. *Taking Off Emily Dickinson’s Clothes*. *Hair Loss*. *Caliban’s Books*. *House of Cods*. *The Life and Times of Joseph Stalin: An Opera*. *Moo Moo Buckaroo*. *Gugu’s House*. *Hydrogen Bums*. *Sedona Scapes*. *The Goodwill Girls Datebook*. 200, 731: *Rider Hairstyles on the Bus Today*.

In contrast to the dominance of the screen, the exhibit at BAM focuses on the physicality of the printed form, the tactile sense of a book — the papers, the covers, the glue.



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books



What is a “book” anyway? It can be a lot of things. “Books are a source of knowledge,” Curran says, “and they’re also artifacts, and they’re also just a bunch of pieces of paper with little markings on them.” To local book artist **Ellen Ziegler** — whose work ranges from a sixteen-foot-long book made of plexiglass and a piece called *Unbearable Lightness of Bean* that’s made of wonton wrappers, a skewer and a fava bean — a book is “a sequence of images or parts of a visual story divided by visual ‘incidents’ — pages, folds or other ways of candencing a story.”

At the Bellevue Arts Museum show thirty works will be on view. Washingtonians **James Allen**, **Gary Berg**, Curran, **Alan Corkery Hahn** and **Jane Lackey** will all be showing. New Yorkers **Noriko Ambe**, **Long-Bin Chen** and **Yuken Teruya** will also have works present, as well as **Brian Dettmer** of Georgia, **Guy Laramée** of Canada, **Jacqueline Rush Lee** of Hawaii, **Georgia Russell** of the United Kingdom and **Jenn Khoshbin** of San Antonio, Texas.

“I am tunneling into vintage hardbound texts,” Khoshbin declares, “to explore the dubious future of the book itself, trying to imagine what it might be like for books to undergo a kind of adaptation for survival.”

This adaptation is in clear view at the Bellevue Arts Museum’s exhibition, not only with the transformative power of an artist to take a text and turn it into a sculpture, but in the way in which each artist produces something stunningly unique.

Fewer and fewer people are reading these days — so lamented the National Endowment for the Arts in a recent study, in which it was discovered that the percentage of American adults who report reading *any* book not required for work or school is at 54.3 percent. And those who are reading are doing so on computer screens. In contrast to the dominance of the screen, the exhibit at BAM focuses on the physicality of the printed form, the tactile sense of a book — the papers, the covers, the glue.

“Art is an appropriation of what’s around them,” notes Curran. What was around him were his father’s seven-thousand-plus science fiction books when he was younger. “He built a library onto the house for all his books. It filtered into my work.” It seems to have happened at a young age for most book artists, this filtering. “My father’s best friend was a collector of rare books in Los Angeles,” Ziegler says. “I spent a good part of my childhood looking at his books — illustrated by famous artists, set by noted typographers, bound as one-of-a-kind volumes.” Khoshbin saw books as “the source of answers for all possible questions. Later I developed doubts as to what a book can and cannot offer. But the book remains for me a symbol of searching.”

Librarian Kroupa doesn’t even hazard a guess. “I don’t define the word ‘book.’ Artists are continually redefining what a book is.” And, as if to prove her point, she continues to guide me through the maze of titles:

Zakuski, a Taste of Russian Artists’ Books. Volcano Blue. Have a Gas on Your Birthday. Canal Game. Recent Artist’s Books and Art Like Books and Fine Trash. Apple. Dr. Spleen’s 3-D House of Horror. Fresno Fruit Grove Scroll. Radio Silence. Teach Your Child to Tell Time. Paragraphs on Pajamas. World Without End. ◀

Jacqueline Rush Lee, *Unfurled: Devotion Series*, 2008, 6 x 5.5 x 4.5 inches, used book and painted ink, collection of Dean Geleynse, photo by Paul Kodama

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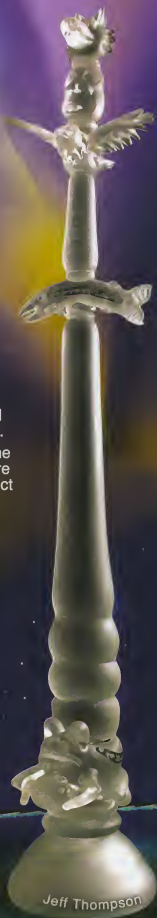
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forget *the* prom, Bring the **NOISE**

A glimpse inside the thriving teen culture of
Redmond's Old Fire House

By Claudia Rowe

All week long, Andy Lawrence, 19 (*left*), works at a Radio Shack tucked into a strip mall in Sammamish. But that is just his daytime identity. At night, the teen sheds his black and white uniform to become a rock promoter.

By now, the gig is almost routine for him. Before Lawrence was old enough to vote, he had already produced two money-making concerts with bands from around the Pacific Northwest (he is at work on a third) and made several thousand dollars for the Old Fire House teen center, where he has been hanging out since seventh grade.

A former fire station, the Fire House in downtown Redmond has become an anchor for this high-school-dropout-turned-impresario. He's just one among thousands of other arty kids who aren't about to join the soccer team and haven't been able to find many like-minded friends at school. Part community center, part teen hangout, the unassuming building with sixteen years of rock-star pedigree (it's the birthplace of numerous bands, including Modest Mouse) is now taking itself seriously enough to offer full-service programming. Dozens of kids come by each night for college preparation, job support and fitness and film classes. Once a week, area churches serve dinner, and most days there is a crafts project — recently, it was melting vinyl records into kitsch-art bowls. Graffiti decorates the walls, old couches line the common areas and posters from rock shows past decorate a former engine-room-turned-concert-hall. “My child is an honor student at the punk rock academy,” reads a bumper sticker plastered over the door.

Not that all Fire House kids identify as punks or misfits. While recording her senior project there — it's a compilation CD featuring sixteen teenage bands — Whitney Ballen, 17, takes a few minutes to explain that she has her school friends at Redmond High and her Fire House friends from all over the Eastside, and that each group has a role in her life.

“I always really liked music but my friends at school were never really into that, so I have different friend groups,” she said. “The Fire House has really expanded my horizons. Everyone can kind of be themselves here because everyone's so different that it doesn't really matter.” Though Whitney migrates easily between mainstream and “alt” worlds, she appears far more excited about the upcoming Fire House anti-prom — where kids dress in vintage and ditch the limos — than about the traditional gown-and-corsage affair at her high school.

Founded in 1992, when a bunch of underage kids complained to the City of Redmond that there was nowhere for them to hear live club music, the Old Fire House has become the longest-running all-ages venue in the Pacific Northwest. It serves about nine thousand kids each year, runs on \$270,000

from the City of Redmond (plus generous grants from heavies like Microsoft, Paul Allen and Bear Creek Studios) and has inspired similar programs in Kirkland and Bellevue.

But the kids who hang there after school don't talk much about that history — except as it pertains to some of the major rock acts who got their start on the same stage — the late folk singer Elliot Smith was a regular in his teen years, as were bands like Death Cab for Cutie and Fleet Foxes.

“The kids here are the ones who are going to be making the big bucks in a few years,” said program director Christopher Cullen, gesturing toward the newest crop of musicians listening to each other's demos in the Fire House recording studio. “We've seen it time and again. This is where the excitement is. I've seen a lot of bands when they get big reminiscing about their days at the Fire House, the good old days when they just got together to play music.”

On a recent Wednesday evening, Mercedes Silva Avery, a sophomore at Redmond High, was playing a track from her band Electric Foot for ten other musicians (and two curious parents) who had gathered for the weekly Band Pool meeting. (The group voted best of the bunch gets to book a show.)

Electric Foot, with seven members and ambitious vocals, has a multilayered, almost orchestral sound, and Cullen, guiding the discussion, was clearly impressed. The other bands agreed, voting Electric Foot onto the stage for its own show on February 13.

“These kids are really at the forefront,” said Rana Shmalt, a former Fire House kid turned staffer. “Their music is more cutting edge than the music people are making in their twenties.”

Mercedes absorbs the affirmation with a mix of determined cool and barely concealed teenage joy. For her, the Fire House has become a refuge — from the awkwardness of being a new kid at school, the confusion of shifting family arrangements, all the things that might lead a teenager to feel less than enchanted with her life. “It's a good place for the kids who aren't preppie to come,” she said. “They have a lot of respect, like, from everybody.”



The Old Fire House has become the longest-running all-ages **VENUE** in the Pacific Northwest. It serves about nine thousand kids each year, runs on \$270,000 from the City of **REDMOND** (plus generous grants from heavies like Microsoft, Paul Allen and Bear Creek Studios) and has inspired similar programs in Kirkland and Bellevue. It is **FAMOUS** as a place where bands like Modest Mouse, Death Cab for Cutie and Fleet Foxes made some of their first **APPEARANCES**.



Mercedes Silva Avery, a sophomore at Redmond High, sees the Fire House as a **REFUGE** — from the **AWKWARDNESS** of being a new kid at school, the confusion of shifting family arrangements, all the things that might lead a teenager to feel less than **ENCHANTED** with her life. “It’s a good place for the kids who aren’t preppie to come,” she said. “They have a lot of **RESPECT**, like, from everybody.”

Parents may have nagging worries about the place — sure, teens have been spotted outside smoking cigarettes, though they'd probably do that at school too — but during the past sixteen years of operation, there have been only three serious incidents at Fire House shows, staffers said.

"Actually, we're amazed that parents don't come down more often, because when they do, they're really surprised," Cullen said. One mom walked in to see her son cleaning a common room. She'd never seen him use a vacuum before.

For Lawrence, the young promoter in training, the Fire House provided one of the few islands of stability in an otherwise chaotic adolescence. Growing up he lived in five towns over seven years and bounced through countless schools. But he always came back to the Fire House, where staffers managed to nudge the lonely kid looking for friends toward a budding career in music.

"It's made me a little bit more responsible," said Lawrence, who finally dropped out of school at sixteen and soon earned a GED. "The Fire House helped me experience more of the real world. It got my name out there. I was talking to venue owners and musicians. This is definitely more than just a hobby, it's a career builder."

Academia never meant much to Lawrence, but that didn't mean he was without ideas for a future. When he suggested that the Fire House sponsor a classic Battle of the Bands to raise money, Cullen plunged him into a crash course on concert production and promotion. A crowd of other, younger kids has followed and next year, Lawrence will pass the torch to them.

"Basically, it was 'How-to-Produce-a-Major-Event-101' — from A to Z," said Cullen, a forty-one-year-old sometime drummer himself. "There are actually a lot of similarities between producing a huge stadium event and a small teen-center concert."

Audiences for Lawrence's Rock-a-Thons grew steadily — to the point that last year the event made seventeen hundred dollars and drew nearly three hundred people to its three final showdowns. (The

winning band covered Johnny Cash, Iron Maiden, Aretha Franklin and Michael Jackson.)

"It was difficult and it was challenging, but in the end Andy was onstage, announcing the winners, and it had a huge impact on him," Cullen said. Preparing for his third annual Rock-a-Thon, Lawrence now affects an air of experienced cool.

In the meantime, Whitney Ballen, pretty, pert and vaguely reminiscent of a young Stevie Nicks, is getting ready to debut her senior project at the anti-prom in April. It will be called "Pop 425" (a homage to their Eastside area code), though Whitney would rather title it "Pop Punk 425."

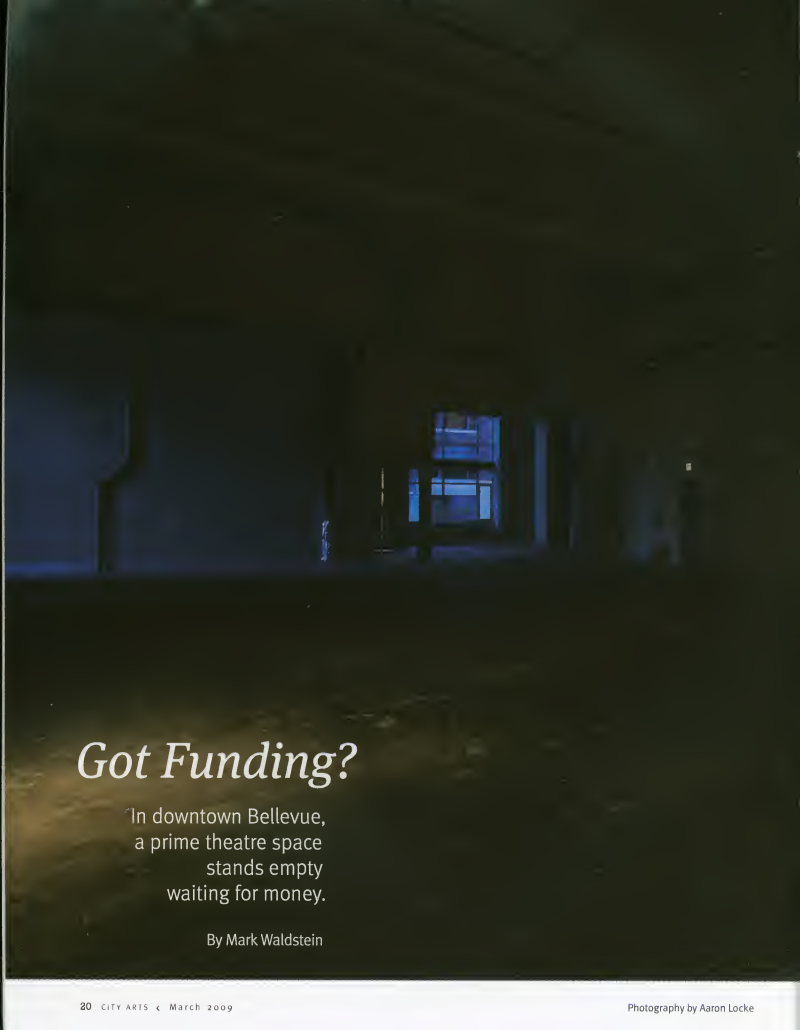
"That sounds more rebel-ish," she says with a grin. "I need that sometimes."

Yet when she strums an acoustic guitar and sings the words, "It's dangerous," she sounds like a honey-sweet Suzanne Vega.

Halfway through her senior year, Whitney is already taking college courses, has applied to Cornish and is angling for an internship at either KEXP or Sub Pop. In other words, she is hardly the picture of disaffected youth. Her plan is to work in the music business, perhaps in radio broadcasting, and she is building steadily toward that goal.

"I've grown up with the Fire House, really," she said, sitting at a microphone, guitar in her lap, preparing to do yet another take of her song "Little Secrets." The studio exudes cool with its curved white vinyl banquette and recessed lighting. But for all the rock-star trappings of the place, these are still kids.

A young drummer walks in making fart sounds. Jeff Stillwell, sixteen-year-old leader of the band Schoolboy Gut Buster, identifies the culprit before even turning around. "There's only one guy I know who would enter a room [like that]," he says, getting back to his work at the sound board before Whitney's next take. During the day, Jeff attends high school in Sammamish. At night, he goes home to Issaquah. But several times a week he sheds suburbia and heads for the Fire House where he is no longer on his own; he is a member of a real live band. ◀



Got Funding?

In downtown Bellevue,
a prime theatre space
stands empty
waiting for money.

By Mark Waldstein

Bellevue's building boom has so many cranes looming above the skyline that the city looks like the creation of a puppeteer — glass and steel dangling from above make it look like a glistening stage set taking shape right before our eyes. A recession may be stalking the land, but you'd never know it in beautiful downtown Bellevue. After all, popular belief says the Eastside is where the money is.

Many decry downtown Bellevue's lack of art and soul. Yet hidden inside one of those new residential buildings is something quite unusual . . . a theatre space (or at least the bare bones of one). At the moment it's just an empty, three-story-high concrete box. Construction of the building is finished, and people have been moving into the apartments above the theatre, but the space itself remains unfinished.

Located at the corner of NE 10th Street and 108th Avenue NE, across from the Bellevue Regional Library and in the heart of what is becoming known as Bellevue's "Cultural Corridor," this theatre is the vision of John Su, of the local firm Su Development. Su has had help carrying out his vision from Eric Kenney of the Houston firm the Hanover Company. Together, Su and Kenney have spent almost ten years trying to make this theatre a reality.

What will it take to make the place ready for opening night? About four million dollars, according to a feasibility study commissioned last fall. That amount would put in a lobby, seating for 225 people, lighting, dressing rooms, offices and all the necessary electrical and plumbing work. "Four or five million dollars is not a huge capital campaign," says John Haynes of the Performing Arts Center Eastside. He should know; as executive director of PACE, he's in the process of raising 160 million dollars to build a two-thousand-seat hall a few blocks away. "It's not a lot for something that's going to do as much good in the community as I think this theatre has the capacity to do." And based upon his experience, he believes there's money out there.

So, a group of interested parties — who have been helping the project along from the start — are looking for someone to step in and lead a capital campaign. The team includes representatives from the city, the Bellevue Convention Center Authority, the library, the architects who carried out the study and local arts leaders.

Also needed: somebody to run the joint. Theatre companies on both sides of Lake Washington have been approached, and several have shown interest, but with that much money to raise, and a considerable lease to assume, most of these midsize companies have backed off.

Our Play Begins | The building is known as TEN20. A companion residential building nearby, called 989 Elements, is home to another of Su's arts offerings, the Open Satellite gallery.

The story of how the TEN20 Theatre was conceived is not nearly as dramatic as the saga that has unfolded ever since. In 1999, as Su was starting to develop the building, he had his eye on an adjacent corner lot that was owned by the city. He figured having both properties would allow him to expand the scope of his project — but what could he offer the city that might entice them to give him the land?

"One of his architects said, 'Well, the city needs an arts incubator; why don't you offer that?'" recalls Mary Pat Byrne, Arts Specialist for the City of Bellevue. In other words, a small, flexible performance space which could be rented out to theatre and dance troupes, a place where groups with limited audiences could create new work and larger followings.

"We truly believe that Bellevue should be the Eastside's cultural arts leader," urged Su in a recent funding request letter to the City Council. "In a 1989 report, the City identified three types of venues that would be integral to the cultural development of Bellevue. These three venues were a small 150-seat black box theatre, a mid-sized 400-seat theatre, and a 1,500-seat performance center. The Meydenbauer Theatre has fulfilled the midsize need, and the 160-million-dollar PACE Center will fulfill the large venue need once it opens in 2011. This little theatre will meet the goals for an intimate venue where local artists and local audiences can grow."

When Su first made his request, the city balked at the idea of trading the property for an arts center. "But [Su] liked the idea, and decided to include it *inside* of his building," Byrne continues. "His new design also made that corner lot into a plaza with an entry into the open space that's next door to the building. In return, the city allowed him to build parking underneath and sold him the land."

Su proceeded with his planning. In 2001 the dot-com bubble burst and slowed development for a while, but soon Bellevue was hot again, and Houston's Hanover Company came to town shopping for properties. They asked Su if he'd be interested in selling his project to them; by that time, he had begun plans for his next tower, which would become the 989 Elements building, and saw this deal as a means of getting the funding. So, in 2005, he sold TEN20 to Hanover — which pledged to honor Su's plans, including the theatre.

As the building went into construction, Byrne began looking for theatre companies interested in taking on the venue. "Name a small theatre group on the Eastside," she says, "and I've probably talked to them." What she discovered, though, was that there were very few qualified companies. "The economics of running a small theatre are tough," she points out. "Hanover said it would honor

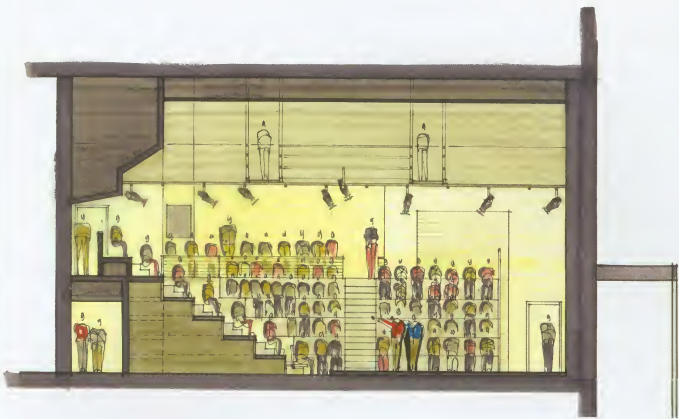
Many decry downtown Bellevue's lack of art and soul. Yet hidden inside one of those new residential buildings is something quite unusual: a theatre space (or at least the bare bones of one). At the moment it's just an empty, three-story-high concrete box.

Su's intentions. They offered a highly discounted lease — still a lot, but peanuts in this real estate market — plus \$200,000 toward building out the raw space. And seventy parking spaces in the garage underneath. But the costs still scared off small operators."

Dramatis Personae | When Su sold the building, a covenant in their sales agreement prevented Hanover from selling the space — they had to rent it out. That covenant is the greatest obstacle to the company-driven approach. Bellevue Civic Theatre, which currently performs in the four-hundred-seat Meydenbauer Theatre, was the first candidate for moving into the new house, but they couldn't make the numbers work. "When it became a rental space, and you couldn't purchase it, that changed the dynamics," says BCT Artistic Director Kent Phillips. "The original plan was that John Su was going to sell that space to us, and we'd get grants to help pay for it. [Renting] adds eight to ten thousand dollars a month on top of operating costs, and economically it was no longer viable for us."

Instead, Phillips got in touch with a friend, Scott Nolte, his counterpart at the Taproot Theatre in Seattle's Greenwood area; as it turns out, Taproot was interested in creating a presence on the Eastside. "We've got a fairly large number of subscribers and single-ticket buyers who come from that area. With that head start in name recognition, we could extend the runs of three or four shows a year by moving them over to the Eastside," says Nolte. The proposed business model called for Taproot to create a separate nonprofit to run the TEN20; they would bring their mainstage shows across the lake for twenty weeks out of the year and provide the administrative support to rent to other groups for the rest of the time.

But when the study revealed that a supposed million-dollar project would in fact cost four million, the city asked Nolte if his organization could help raise this extra money. Nolte soon cooled on the idea. "We felt that the city was taking the lead, that they wanted this to provide a service to their residents, to be a gem in their crown," he says. "When they said, 'How would you like to help raise the money?' it came as a big surprise. Raising a few million dollars for a building that wasn't ours?"



Other players along the way have included the Meydenbauer Theatre itself, which has the advantage of already being an established Bellevue theatre operator. Fully booked all year, it could place its various clients into two different-sized houses appropriate to their needs — and open up more rental dates to those who'd been turned away. But Meydenbauer is part of the larger convention center, whose board ultimately decided it didn't want to add another theatre to its operation.

And then there's PACE, the king-in-waiting of all performance halls on the Eastside. When Haynes arrived in Bellevue after a national CEO search, Byrne sought him out immediately to consider adding the TEN20 to his portfolio. "I thought it would be a great asset for PACE, because [PACE as a reality] is several years away," she says, "but they'd be able to use the TEN20 within a year. Haynes saw that there were some real benefits; he understands the idea of having large and small venues so you can serve different-sized groups." But this too ended up in a polite refusal. "The PACE board has a huge goal," she acknowledges, "and their opinion was they needed to stay focused on that — and this would be a distraction."

There's Money, and There's Money | Haynes, for his part, maintains that the fundraising task for TEN20 is manageable. "This is a situation where someone could get his or her name on an institution. At PACE, for five million dollars, you could put your name on a founder's box on the first balcony level, stage left. At the TEN20, you could put your name on a whole theatre. It would be on all the marketing and the tickets. People would say, 'Hey, I'll meet you at the Smith Theatre tonight for that show . . . That's why I think this is an eminently fundable project.'"

He sees it as simply a matter of leadership: "It requires some kind of volunteer structure, led by a person who is widely respected in the community," he says. Haynes sees a public/private partnership as the theatre's best hope: "I think that arts facilities need to have public money in them, but they need to have even more private money in them." But he feels it's the city's job to start that ball rolling. "Public funds could prime the well and make sure there's time for private energy to coalesce around it." But Bellevue's City Council voted this past December against designating any funds toward the theatre. Ironically, "They wanted to see deeper private involvement and a business plan," says Byrne. "We got caught in a 'who's going to come first' situation."

Whether it's the city, developer Su or a private member of the community, someone will have to come forward with a plan and some cash soon. Hanover remains supportive, but their purchase and sale agreement gives them the right to seek a commercial tenant if no one will sign the lease for a theatre. It's hardly an ideal space for most retail operators, but if Hanover does find a taker, the city will have sixty days to sign the lease themselves or let the whole project go.

Criticizing the December vote, Haynes laments, "I think the city was in a position, without too much pain, to make sure that the TEN20 Theatre didn't go away. And if it goes away, it's going to be gone forever, and that's a sad thing." Kent Phillips echoes that opinion: "That piece of real estate, in that area — you're never going to get another shot at building anything like this in downtown Bellevue." And Byrne adds, "There's no scarcity of people who are in love with this project. If someone wants to get involved, they can contact me." ◀

PETITION.

To The Honorable:

The President and Delegates representing the people of Washington in Constitutional Convention on July 4th, 1889, assembled for the purpose of forming a Constitution for the New State of Washington:

Your petitioners, the undersigned would respectfully petition:—That in the Constitution framed by your Honorable Body there be included such provisions as shall secure to women in the future State of Washington, the exercise of the right of suffrage, to the same extent and upon the same basis as men.

②

VOTES



③

VOTES FOR WOMEN

④

[BELLINGHAM SUFFRAGISTS c. 1910

①



[ALICE PAUL TOASTING THE BANNER



NEVER FORGET THE SUFFRAGETTES

BY CLAIRE DEDERER

At the Washington State History Museum, a reminder of a not-so-long-ago time when women fought for the right to vote.

Am I the only one who's been feeling kind of sentimental about the democratic process over the last couple of months? First I found myself weeping quietly over my mail-in ballot. (God only knows how I would've held up in an actual voting booth.) Next came the returns; again, more tears. And finally the euphoric spectacle of the inauguration, in which we celebrated not just the departure of one president, not just the arrival of another, but ourselves as voters. I had to start carrying Kleenex with me, just in case.

The Washington State History Museum in Tacoma is mounting a show to remind us of a remarkable fact: the women of this state only attained the right to vote one hundred years ago. Women's Votes, Women's Voices, which opened on February 28, celebrates the centennial of women's suffrage in Washington.

I sat down with Shanna Stevenson, the coordinator for the Washington Women's History Consortium, which is putting the show together along with the Washington State History Museum and the Northwest Museum of Arts & Culture in Spokane. Created by a 2005 legislative initiative, the Washington Women's History Consortium was charged with a classic Second Wave feminist mission: to collect, preserve, document and share the sometimes humble-seeming materials that tell the stories of women's lives.

Stevenson, a quietly elegant woman, greeted me at her sunny Olympia office. Hanging on the walls were numerous reproductions of photographs of suffragists.

"We collect women's history materials: recipe books, scrapbooks, aprons, diaries, handwork," she told me. "Often people don't know how valuable these things are."

Women's Votes, Women's Voices relies in large part on just such homely stuff: Susan B. Anthony's dress; pins and ribbons and sashes sported by Washington State suffragists; a "Washington Women's Cookbook" emblazoned with the charming slogan "Votes for Women, Good Things to Eat."

From the first moment the state was formed, voting rights for women were part of the discussion, said Stevenson. "In 1854, during the first Washington territorial legislative session, Arthur Denny proposed that white women have the right to vote. This was only six years after Seneca Falls."



TWO LOCAL LUMINARIES —
SPOKANE'S MAY ARKWRIGHT
HUTTON (LEFT) AND TACOMA'S
EMMA SMITH DEVOE

Seneca Falls was the site of the first Women's Rights Convention of 1848, attended by Lucretia Mott and Elizabeth Cady Stanton.

Suffragists and anti-suffragists scrimmaged back and forth over the next half century. Women in the territory gained the right to vote in 1883, but lost it again when Washington achieved statehood in 1889.

The crucial moment finally came in 1909. The state legislature passed suffrage, which then had to be ratified by (male, of course) voters in November of 1910. The suffragists had just twenty months to convince the men of Washington State to allow them the right to vote. The women who undertook this massive effort came from all walks of life. They were members of the labor union, the grange, the farmer's union and the more middle-class women's clubs such as Seattle's Century Club. They were teachers in Bellingham and Icelandic immigrants in Blaine.

These women mounted a campaign that was both wide-ranging and determinedly nonthreatening. They were led by two local luminaries — Spokane's May Arkwright Hutton and Tacoma's Emma Smith Devoe. For the most part they refused the help of the national campaign, wanting to separate themselves from their more radical and action-oriented sisters, including the British suffragettes who were disrupting Parliament and rioting in the streets. The Washington women certainly held rallies, but they were determinedly reasonable.

Their strategies, in fact, looked very much like those of modern grassroots political movements. The suffragists held bake sales and theatricals. They put up banners and rode on floats in parades and had a booth at the Puyallup Fair. They produced newspapers documenting their successes and educating women about how to campaign. Dr. Cora Smith Eaton, a founder of the Mountaineers club, led a group to the summit of Mt. Rainier, where the women planted a "Votes for Women" flag.

While some women were venturing out into the working world, for many the home was their sphere. They didn't lead public lives. So they canvassed the people who came to them: the meter reader, the postman.

Mostly, though, they talked. They cornered their husbands and fathers and uncles, and they told them why women should have the vote. The August–September 1910 issue of the "Votes for Women" newspaper calls for women to "ask the business people with whom you deal to help you get the ballot: Not only the grocer and the butcher and the merchant, but the laundryman, the postman, the milkman, the garbage man, the gardener, the man who reads the electric meter and the gas meter, the collector for the telephone, for the newspaper, the book agent, the peddler, the tramp . . . ask them all." This entry is a poignant illustration of one of the obstacles facing the campaign: While some women were venturing out into the working world, for many the home was their sphere. They didn't lead public lives. So they canvassed the people who came to them: the meter reader, the postman.

It turned out that canvassing peddlers and talking with tramps worked. Something did, anyway. Every county in Washington State voted for women's suffrage — ten years before the nineteenth amendment was ratified in 1920.

The suffragists' coalition of left-leaning labor groups and mainstream women's clubs remained fruitful for the next few years, as they helped pass a series of progressive reforms. Then it all fell apart with the onset of World War I, when everyone's true colors shone through: The labor unions were pacifists, the club women patriots. The era of a crusade that united women across the state of Washington was over, for the time being.

At the end of our meeting, as I gathered my things, Stevenson held up a finger as if to say, *Just a minute!* She pulled out this quote from Susan B. Anthony and read it aloud: "We shall someday be heeded, and . . . everybody will think it was always so, just exactly as many young people think that all the privileges, all the freedom, all the enjoyments which woman now possesses always were hers."

As Stevenson read, her voice caught and her eyes teared up. I thought of offering her a Kleenex. Unembarrassed, she continued with Anthony's words: "They have no idea of how every single inch of ground that she stands upon today has been gained by the hard work of some little handful of women of the past." ◀

Seen and Overheard

Coffee, crowd surfing and carriage rides: Northwest artists' tactics for surviving six more weeks of winter.



1 At the opening of the Burke Museum's Coffee: The World in Your Cup, visitors enjoyed coffee

paraphernalia and aromas from around the world.



2 Members of the Master Chorus Eastside in rehearsal. Their next concert, *Bridge of Song*, is on March 22.



3 "Every time that you smile, they take a photo, they take a photo, they take a photo."
— C'mon C'mon

3 (from left) Seattle artists Jed Dunkerley and Jason Puccinelli dance to the sounds of C'mon C'mon at Vermillion; then they headline as Bandleys Johnson.



4 (from left) At Henry Art Gallery's See Listen Taste Feel benefit, director Sylvia Wolf cut a rug with performance artist Mike Pham, and actor Tom Skerrit embraced Ruth True, founder of Western Bridge.

"This doesn't feel like a fundraiser!" — Robin Held, Frye Art Museum



5 Glass artist Martin Blank fires it up in the hot shop, getting ready for *Fluent Steps*, an installation opening at the Museum of Glass on April 18.



6 Steve Snere, singer for These Arms Are Snakes, surfs the crowd at a John Spalding Benefit Concert at the Cha Cha.



7 (from left) Artists Mike Donnelly and Julie Alpert teach classes and install original work, respectively, at Kirkland Arts Center.

"There are people in horse-heads, pushing baby carriages and dressed in petticoats. I have no idea why."

In 2006 Seattle artist Lucia Neare received a commission from *4Culture's Site Specific* program. She and a whimsical troupe created *Lullaby Moon*, a yearlong performance project where unsuspecting citizens interact within dream worlds, complete with carriage rides and dances. A recent installment of the series took place in Pioneer Square's Occidental Park. Horse Mothers (above) greeted passersby and passed out roses, curtsying. The next performance is scheduled for March 26; see lucianeare.org.

day + night

Edited by Christina Buckman

MARCH 2009						
Sun	mon	tue	wed	thu	fri	Sat
<p>Bellevue Youth Symphony Orchestra Youth Crossroads Concert Crossroads Bellevue 2:00 p.m.</p> <p>Kirkland > Performance Center The Klezmatiks 3:00 p.m.</p> <p>Kirkland Choral Society Bastyr University Chapel 1:00 p.m. - 6:00 p.m.</p> <p>Kirkland Performance Center Seattle Repertory Jazz Orchestra with Tosiko Akiyoshi 3:00 p.m.</p> <p>SecondStory Repertory The Last Night of Ballyhoo 2:15 p.m. (opens 3/6, thru 3/28)</p> <p>Master Chorus Eastside Bridges of Song First Presbyterian Church of Bellevue 3:00 p.m.</p> <p>Crossroads Bellevue Bite of Crossroads Food Court 11:00 a.m. - 5:30 p.m.</p> <p>Eastside > Symphony March Concert Redmond Performing Arts Center 3:00 p.m.</p>		<p>Parklane Gallery Northwest College Society 11:00 a.m. - 6:00 p.m. (thru 4/5)</p> <p>Gunnar Nordstrom Gallery West Gone Wild, Works by Thom Ross 9:30 a.m. - 8:00 p.m. (thru 3/31)</p> <p>Kirkland Performance Center Imagination Theatre 7:30 p.m.</p>	<p>Bellevue Arts Museum Student Wednesday 1:00 p.m. - 5:30 p.m.</p> <p>Open Satellite Heather & Ivan Morison, Curated by Eric Fredericksen Opening Reception 6:00 p.m. - 9:00 p.m. (thru 4/11)</p> <p>Village Theatre Stunt Girl 8:00 p.m. (thru 4/26)</p>	<p>Bellevue Community College The Music Man Carlson Theatre 7:30 p.m. (thru 3/7)</p> <p>Kirkland Performance Center The Merchant of Venice 7:30 p.m. (thru 3/7)</p> <p>Kirkland Arts Center Outside the Lines: Contemporary Self-Taught Art of the Northwest Opening Reception 6:00 p.m. - 8:00 p.m. (thru 4/4)</p>  <p>Lepton City Concert Band Winter Concert IKEA Performing Arts Center 7:30 p.m.</p>	<p>Halway Gallery Go Figure! Group Show 6:00 p.m. - 10:00 p.m.</p> <p>Bellevue Community College Student Choreography Concert Carlson Theatre 8:00 p.m.</p> <p>Studio East Into the Woods 7:30 p.m. (thru 3/29)</p> <p>Cascade Community Theatre Ophelia Thinks Harder Cedarcrest HS Performing Arts Center 7:30 p.m.</p> <p>El Gascho Bellevue Trish Hatley Trio 9:00 p.m. - 11:30 p.m. (thru 3/28)</p> 	<p>Howard Mandville Gallery Cheri Christensen 10:00 a.m. - 6:00 p.m. (thru 3/31)</p> <p>Crossroads Bellevue Big Band Dance Night Market Stage 7:30 p.m. - 10:00 p.m.</p> <p>Meydenbauer Center The Rocky Horror Picture Show 8:00 p.m. (also 3/13)</p> <p>Northshore Performing Arts Center Homegrown Music Festival 8:00 p.m.</p> <p>Bake's Place Tribute to Ray Charles with Greta Matassa 7:45 p.m. - 10:00 p.m.</p> <p>Cascadian Choral Brahms Requiem St. Margaret's Episcopal Church 7:30 p.m.</p> <p>Redmond Association of Spokenword Rebecca Hoogs Tully's at Bella Bottega 7:00 p.m.</p> <p>Kirkland Performance Center Taylor 2 9:00 p.m.</p>

Resources: Bake's Place bakesplace.org, 425.391.3335 > Bellevue Arts Museum bellevuearts.org, 425.519.0770 > Bellevue Community College arts.bellevuecc.edu, 425.564.2319 > Bellevue Opera bellevueopera.org > Bellevue Youth Symphony Orchestra yso.org, 425.467.5606 > Cascadian Choral cascadianchorale.org, 206.286.6038 > Cascade Community Theatre cascadiacommunitytheatre.org, 206.686.0291 > Crossroads Bellevue crossroadsbellevue.com > Davall Cultural Commission davidall.com/dcc.html, 425.788.2983 > Eastside Symphony eastidesymphony.org, 425.832.0113 > El Gascho Bellevue elgascho.com/elgascho/, 425.455.2715 > Evergreen City Ballet evergreencityballet.org, 425.228.6800 > Frye Art Museum fryemuseum.org, 206.422.9290 > Gunnar Nordstrom Gallery gunnarnordstrom.com, 425.827.2822 > Halway Gallery halwaygallery.com, 206.110.8048 > Howard Mandville Gallery howardmandville.com, 425.889.8212 > Kirkland Arts Center kirklandartscenter.org, 425.822.2161 > Kirkland Choral Society kirklandchoralsociety.org, 425.296.0612 > Kirkland Performance Center kpcenter.org, 425.893.9900 > Marjahl Museum of Art marjahlmuseum.org, 509.773.3733 > Master Chorus Eastside masterchoruseastside.org, 425.392.8446 > Meydenbauer Center meydenbauercenter.org, 425.637.1020 > Northshore Performing

< highlights

worth the trip. . .

Going Green – Full Kilt!

Traditionally known as a Ceilidh (pronounced kay-lee), Gaelic social dance is historically common throughout Ireland and Scotland. Now it will welcome Eastsiders of all ages, when the **Duvall Cultural Commission** hosts the **Irish Social** at the Cherry Valley Elementary School (March 7, 1:00 p.m. – 9:00 p.m.). Expect to learn basic dances with the help of callers (similar to those you'd hear shouting "Now, promenade!") at a square dance) and to hear the unique combinations of fiddle, guitar, whistles and uilleann pipes, as played by the group **Crumac**.

Master Delivery

ArTEAST, a nonprofit made up of artists for artists delivers **Lunch with the Masters: Andy Warhol and the Pop Artists at UP Front Gallery** in Issaquah (March 20; 12:00 p.m. – 2:00 p.m.). This art appreciation series is taught by **Susan Scott-Risner**, who has been a teaching artist and aficionado of art history for more than twenty years. Her lectures highlight the skills of contemporary artists we've come to love — and give you a little entertaining backstory you may not know. Each month focuses on a different artist, so come, bring a lunch and learn a little more about art.

looking ahead >

4/4 **Evergreen City Ballet's Cinderella**

Renton ISEA Performing Arts Center, 7:30 p.m.
In this version, the world's most sympathetic stepchild dances both to and from the ball.

4/9 **Michael Peterson: Evolution/Revolution**

Bellevue Arts Museum, 10:00 a.m. – 5:30 p.m.
A favorite Northwest sculptor exhibits fascinating work spanning two decades.

4/24 **Bellevue Opera's Tosca**

Meydenbauer Theatre, 7:30 p.m.
"The violent conquest has a stronger flavor." — sung by Scarpia.



Caligari's Children: The Great Age of German Cinema

Where: Frye Art Museum, Seattle

By Car: 11 miles (15 min)

Green Way: Take Sound Transit 550 Express to Pioneer Square. Then take Metro Transit 3 to Jefferson and Terry. Walk two blocks northwest (70 min).

When: January – March

Why: "The Frye feels like a successful combination of old and new, in terms of both the building and the exhibitions. I appreciate the way the original structure was remodeled into an extraordinary space I would enjoy even if it were void of art!" — Karen Abel, director, ArTEAST



Hudson River School Artists

Where: Maryhill Museum of Art, Goldendale

By Car: Take I-405 S. Merge on I-90 E. at exit 11, then merge onto I-82 E. at exit 110. Take WA-22 E. Continue on US-97, and take a slight right on WA-14. Turn left on Maryhill Museum Drive; 218 miles (3 hr, 30 min).

When: March 15 – July 18

Why: "The collection is intriguing, an odd mix of sublime and comical, profound and kitsch — but every piece has an interesting story behind its inclusion." — Caroline Renard, President, Eastside Arts Coalition

Arts Center npsa.org, 425.408.7997 > Open Satellite opensatellite.org, 425.454.7355 > Parklane Gallery parklanegallery.com, 425.827.1462 > Redmond Association of Spokenword raso.org, 425.881.6777 > Renton City Concert Band rentoncityconcertband.com, 425.430.6700 > SecondStory Repertory secondstoryrep.org, 425.881.6777 > Studio East studio-east.org, 425.827.3123 > UP Front Gallery artsfestupfront.com, 425.998.8553 > Valley Center Stage valleycenterstage.org, 425.831.5667 > Village Theatre villagetheatre.org, 425.392.2202 > World Sacred Music Festival dysacresmusf.org, 360.357.7224 >



Fool Me Once

Bill Braun, Painter



A blogger in Astoria, Oregon (astoria-rust.blogspot.com), recalls first seeing Braun's work. "I looked close without touching. It was construction paper on craft paper; I was sure of it. But oddly the staples didn't seem to reflect the light. I couldn't resist, I touched and I couldn't believe it. It was a painting. The shadows were perfect. The colors were perfect. I had been totally fooled."

Selected by Gunnar Nordstrom, director, Gunnar Nordstrom Gallery

I first discovered Bill Braun's (left) work in late 1991; an employee came to me wanting to introduce me to his work. When

I saw it, I thought it was interesting: crinkled craft paper with things like magazine photos stapled onto it. It was fun — third-gradeish — but I didn't think I could sell it. Then I looked closer and realized they were all paintings! It was *trompe-l'oeil* [French for "tricks the eye"]. I love the way Braun's work takes you down a path — tricking both the eye and the mind. As the artist says himself: "I have always been attracted to illusion." — G.N.

Oh boy . . . another survey!

City Arts
CREATIVITY EVERYWHERE

Look, we understand that no one really wants to take a survey. That's why bribery is involved in this one. These bribes are really solid, too. **Dinner at Tulio's** followed by a pair of premium **tickets to the Paramount** for an unforgettable piece of history — live — *Frost/Nixon*. What's important is that if you like what you're seeing and reading in *City Arts* magazine we need to let our advertisers know about it. We won't share any of your information or data and all of this is completely confidential. And the odds of winning our contest are significantly greater than the lottery. So please join us in the fun of giving away **dinner and a show**. We'd really appreciate it and we think it will help us understand our readers better. Check it out at www.cityartsmagazine.com.

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Noon - 4:00

7:00 - 9:00

SUNDAY, MARCH 29

1:00 - 4:00

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